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1949

TWO UNITS FOR THE TEACHING OF ART IN THE SECONDARY SCHOOLS.

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BOSTON UNIVERSITY

SCHOOL OF EDUCATION

Thesis

TWO UNITS FOR THE TEACHING OF ART IN THE SECONDARY SCHOOLS

Submitted by

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(B.S. in Ed., Massachusetts School of Art, 1938)

In partial fulfillment of requirements for

the degree of Master of Education

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CHAPTER I

PURPOSE, METHODS, AND SCOPE OF THIS THESIS

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PURPOSE, METHODS, AND SCOPE OF THIS THESIS

Problem and Methods

The problem.-- The object of this thesis is to apply the basic principles and procedures set forth in Fundamentals of Secondary-School Teaching[1/] and the course in the Unit Method,[2/] to the unit organization and classroom presentation of the topic, Model Building, and the topic, The Art of Dressing Well. The decision to present the chosen topics was made for two reasons: First, it was found, as the result of thorough research, that no similar effort at unit organization of either topic has been attempted. Yet, it seems obvious that both topical areas offer opportunities for practical art training for everyday life. Second, during the writer's public school career, both as a student and as a teacher, she has been aware of, and has struggled against, a tendency on the part of pupil and public to regard art as a subject merely "for those who can draw." It is hoped, therefore, that this thesis will prove the fallacy

1/ Roy O. Billett, Fundamentals of Secondary-School Teaching, Boston, Houghton Mifflin Company, 1940.

2/ Course, Unit Method in the Secondary-School, School of Education, Boston University, Boston, Roy O. Billett, PhD.

of that attitude, and that the two units may serve as a starting ground toward the development of a series of units keyed to the purpose of proving that art is for all. Indeed, the writer is thoroughly convinced that only through similar unit organization and presentation of topics in the art field can every child know the true joys of creative expression.

The methods.-- To accomplish the purpose of this paper the writer worked many hours under the expert guidance of Dr. Roy O. Billett. Numerous, relevant textbooks, periodicals, and research articles by recognized and accepted authorities in the field of art education were read as supplementary sources of information, especially for the purpose of discovering general art aims and specific objectives. The two units have been put to the test of classroom use and logs have been kept. Inquiry forms distributed to pupils, the answers given by them, and photographs of work done by the pupils during the presentation of the units have been included for purposes of evaluation.

Problem Data, Unit: Model Building

The pupils.-- The unit organization of the topic, Model Building, was planned for 164 eighth-grade pupils divided into six class sections (18, 37, 31, 30, 23, 25) in a course in general art given at the Needham Junior High School. Of the 164 pupils, seventy-eight are boys and eighty-six are girls. They live in a very friendly middle-class New England residential town of about 12,000 inhabitants, Needham, Massachusetts. The study of art is required of all students in grade eight. Therefore, there is a considerable range of talent in these classes.

The art studio.-- Located on the first floor, rear, of the building, the room in which the classes are held affords no appreciable view of the pleasant surrounding town. During the seasons when foliage is on the trees outside, it is necessary to use artificial light to take the place of the natural light which is shut out. These facts, combined with the fact that the room is too small for its purpose, contributes to a rather cramped feeling on the part of students and teacher. The room is especially inadequate for the needs of the larger classes, in which any necessity to move about finds the students in one another's way. There is more than enough blackboard space, but insufficient exhibition space for display of the work of the four hundred and eighty youngsters for whom art is either a constant (Grades

seven and eight) or an elective (Grade nine). The art room does have the unique advantage of being adjacent to the school library, an immediate source of reference when needed.

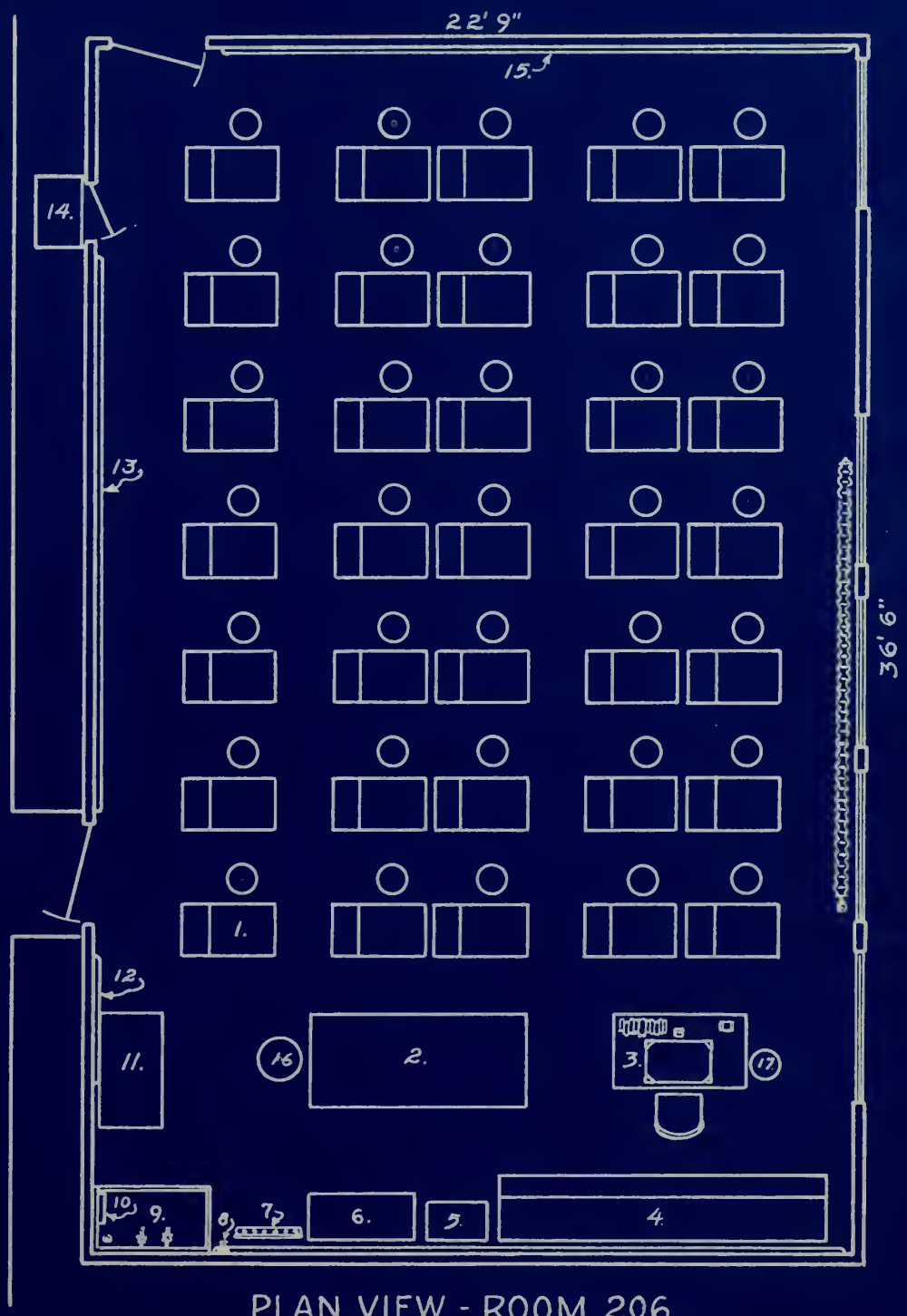
The equipment and supplies[1/]. -- Thirty-five easel-top drawing tables and stools (1), a large table (2), a smaller table (11), two large storage cabinets (4, 5) a seven-drawer file cabinet (6), an easel (7), and a teacher's desk and chair (3) have been crammed into the small room which serves as an art studio (see Plan View of the room on following page). The desks, fastened firmly to the floor, contain small drawers and closet space for storage of individual art projects, pencils, pens, ink, paint boxes, brushes, crayons, and similar materials used daily. The large table, the cabinets, and a closet near the back of the studio (14), provide ample storage area, for other supplies. The file cabinet with its seven drawers filled with reference materials is a real asset. A small soapstone sink (9), hot and cold water, and paper towels(10) facilitate cleaning up after the work periods. Sufficient tools are on hand for art room requirements. Supplies are adequate, as the teacher may order whatever she deems necessary. An opaque projector, owned by the school, is available for purposes of

1/ Code numbers in parentheses, as used in this section, refer to the key to the Plan View, Room 206, Needham Junior High School.

KEY TO PLAN VIEW OF ART STUDIO

ROOM 206, NEEDHAM JUNIOR HIGH SCHOOL

1. Easel-top drawing tables and stools.
2. Work table with nine drawers.
3. Teacher's desk and chair.
4. Combination cabinet (shelves and drawers).
5. Glass-front cabinet with several shelves.
6. Seven-drawer file cabinet.
7. Easel with tray for poster paints.
8. Telephone (intercommunication).
9. Soapstone sink. Hot and cold water.
10. Container filled with paper towels.
11. Small table.
12. Bulletin board (cork).
13. Blackboard.
14. Closet for storage of drawing paper.
15. Display board (wall board).
16. Small barrel.
17. Wastebasket.



PLAN VIEW - ROOM 206
NEEDHAM JUNIOR HIGH SCHOOL

Scale: 3/16" = 1'

visual education.

Preparation.-- The overcrowding of the room during some class sessions, and the fact that the pupil's desks are firmly fastened to the floor, made the flexible furniture arrangement which would have been ideal for this unit, a virtual impossibility. However, by discarding the customary seating plan and allowing pupils using similar materials, or working on the same project, to sit in close proximity, a certain amount of simulated flexibility has been achieved.

It is necessary, of course, to share existing bulletin space with the seventh and ninth-grade classes. Therefore, in order that the classes working on the unit may have a separate display area, heavy cardboard has been placed over a portion of the blackboard (13) to serve as a temporary bulletin board. Available pictures and stories about models have been posted on this surface, and, also, study-and-activity guides, a list of the optional related activities, and a large map of the town of Needham.

With the aid of the local public library, the reference books listed for the pupil's use have been borrowed and placed along the front of the teacher's desk. A set of 4-by 6-inch file cards with the name of one book at the top of each has been placed beside the reference books. When a book is to be borrowed the pupil will sign the respective card, thus making it possible for pupils or teacher to

locate the needed book without loss of time or disturbance of the group. A second file box contains a fully detailed list of the optional related activities, one on each 4 by 6 inch card. Two of the seven large file drawers have been set aside for the collection of pertinent clippings and pictures (various types of trees, boats, famous masterpieces, and so on), magazines, and additional maps of Needham.

Materials for general use, such as the large crocks filled with clay, plaster of Paris, sawdust (from the industrial-arts shop), and pans for mixing, are kept under the small table nearest the sink, thus facilitating easy cleaning up at the end of the work period. Tools are kept in the lowest drawer of the large table. A community box for donations of unwanted materials, of possible use to someone else, has been placed on top of the table.

A portable screen, property of the school, has been set up for use in the projection of pictures of models as mentioned in the unit assignment. This is necessary because there is no wall space large enough to carry a bigger screen. However, by moving up toward the front of the room, pupils, who might otherwise miss seeing the pictures clearly, will be able to enjoy them and join in the discussions.

Problem Data, Unit: The Art of Dressing Well

<u>The Pupils</u>.-- The unit organization of the topic, The

Art of Dressing Well, was planned for a class of twenty-three eleventh-grade girls. The students reside in a typical New England industrial city of approximately 105,000 inhabitants, Lynn, Massachusetts. The study of Fundamentals of Dress is required of all girls in the home-economics classes. The subject is an elective for pupils of other courses at the Lynn English High School. The pupils have the usual range of artistic ability, a very few falling below average while several have better than average artistic ability.

The art studio.-- Room 309, on the third floor, front of the building, of the high school, is an average-sized classroom, well-lighted and ventilated, and commanding an excellent view of the city of Lynn in its residential aspects (see Plan View of the room on following page). There is ample room for the needs of teacher and students, the enrollment in the largest classes numbering no more than twenty-four. Blackboard space is adequate. Bulletin boards and other display areas make it possible to keep a rotating exhibition of a good part of the creative work of the two-hundred and forty students who take this subject and six others during the week.

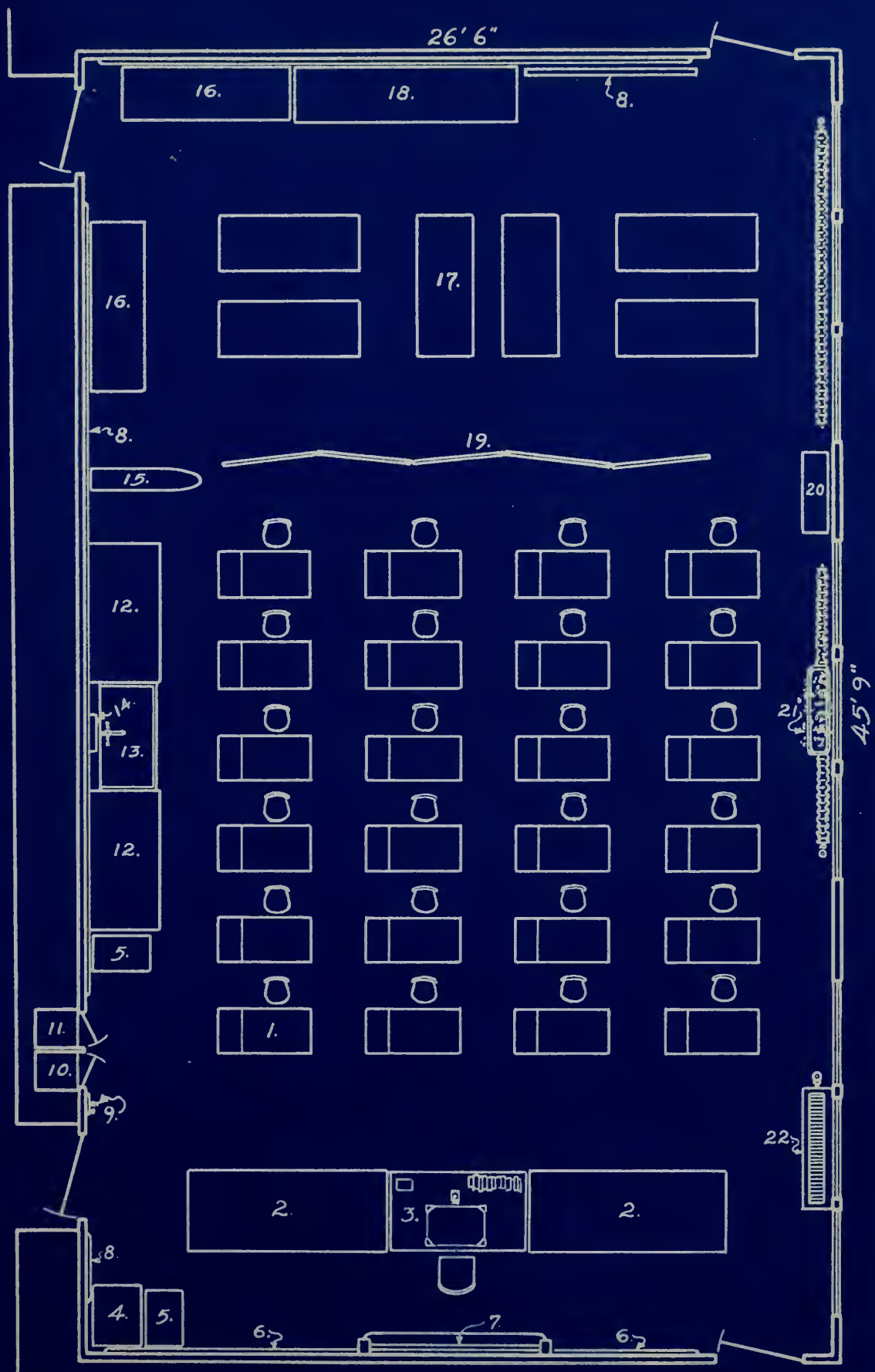
The equipment and supplies.[1/]-- Equipment in the room is

1/ Code numbers in parentheses, as used in this section, refer to the key to the Plan View, Room 309, English High School.

KEY TO PLAN VIEW OF ART STUDIO

ROOM 309, ENGLISH HIGH SCHOOL, LYNN

1. Easel-top drawing tables and chairs.
2. Work tables with drawers.
3. Teacher's desk and chair.
4. Three-drawer file cabinet.
5. Two-drawer file cabinet.
6. Stationary blackboard.
7. Sliding blackboards (two).
8. Bulletin boards (cork).
9. Telephone (intercommunication).
10. Closet with shelves for paints and similar supplies.
11. Coat closet.
12. Metal-topped tables. Storage cupboards beneath.
13. Soapstone sink. Hot and cold water.
14. Container filled with paper towels.
15. Ironing board (folds against the wall).
16. Metal-lined clay bins.
17. Metal-topped work tables with closets and drawers.
18. Glass-front cabinet with shelves and cupboard.
19. Burlap-covered screen for display of work.
20. Glass-front bookcase.
21. Flower box, resting on radiator.
22. Ventilator.



PLAN VIEW - ROOM 309 - ENGLISH HIGH SCHOOL

Scale: 3/16" = 1'

better than average from the standpoint of flexibility, and consists of twenty-four individual tables with attached adjustable drawing boards (1) in addition to portable drawing boards; two two-drawer file cabinets (5), one three-drawer file cabinet (4); a large glass-front cabinet with shelves and cupboards (18), a glass-front bookcase (20); six long, metal-topped work tables (17) at the rear of the room (separated by a large burlap-covered, folding display screen /19/ from the rest of the room); a large soapstone sink (13) with high metal-topped work tables (12) on either side (cabinets beneath and bulletin boards /8/ above); and two long work tables (2), with ample drawer space, at the front of the room on either side of the teacher's desk (3). A closet (10) to the left of the sink area provides sufficient room for paints, brushes, glue, paste, and similar supplies which do not fit into existing drawers. Well stocked, metal-lined clay bins (16), an ironing board (15), and an iron, two small electric stoves, and sufficient tools for use in projects, complete the picture of a well-equipped art room. A flower box filled with pink begonias (21), while not standard equipment, adds a home-like touch to the pleasant room.

Supplies are very adequate. The teacher may order whatever she believes necessary for purposes of good teaching and learning.

Preparation.-- No changes were required to improve the

flexibility of the room. Working space for groups is available in the area behind the screen, and, when desired, the student's work tables can be pushed together to form large smooth work tables in the main body of the studio. Space must, of course, be shared with the students of six other art subjects, but during the completion of the unit, the greatest available space will be used for this purpose, e.g., necessary bulletin space for clippings, pictures, study guides, the list of optional related activities, a color chart, and rotating exhibitions of student's work, and table space for those designing clothes in materials for the manikin doll.

The writer's collection of costume books, supplemented by those borrowed from the school library and the Lynn Public Library, forms a complete classroom reference library for the unit, covering all books listed for the pupil's use. The same system of borrowing used during the presentation of the unit, Model Building, will be used for this unit. Space has been provided in the bookcase for both books and borrower's cards.

A file of fully described optional related activities has been placed on the corner of the teacher's desk for ready accessibility.

The two-drawer file cabinet at the front of the room has been set aside for the use of the girls. It contains

pertinent clippings, pictures, historic and foreign costume plates and fashion magazines.

A box of assorted, colored pieces of material for "trying on" colors, and a number of fashion magazine clippings, of an appropriate nature, have been provided for use during the introductory demonstrations and discussions. A second box contains scraps of cloth, leather, feathers, and the like for use in dressing the manikin doll. The twelve pictures called for in problem twelve (see p. 33) are ready for posting on the bulletin board. Frosted glass, plain glass, and tape for slides may be had from the teacher upon request.

Arrangements have been made for the use of the opaque projector as an aid in the third introductory demonstration and discussion (see p. 30).

All materials, such as paints, paste, paper, needles, and thread, are easily accessible to the student. She may obtain them without asking for permission.

General Art Aims

The prevailing aim of art in general education is to enable the student to adjust himself more fully to his environment through the motivating of his interests and through the clarifying and organizing of his thinking.[1/]

1/ Winslow, Leon L., "The Integrated Program," School Arts, January, 1943, p. 147.

Through ministering to human needs, art education aims to further democratic living--to promote art as a way of life rather than as a cult.[1] The art program which fosters an awareness of the contribution of art to daily living and constantly strives toward the building of sound attitudes, practices, and skills is preparing the student for his place in the social structure of the community. Sallie B. Tannahill has said:[2]

> To the cause of better citizenship, art makes the following contributions: first, it adds greatly to the interests that may occupy leisure time in later life; second, it increases esthetic taste and discriminative ability, stimulating young people to more intelligent choices of the necessary things in life and to the betterment of civic art; third, but by no means the least important, it offers a field in which pent-up emotions may be released and the powers of invention encouraged, thus helping to round out the individual and develop personality.

In courses of study from outstanding educational systems throughout the nation there is to be found, in addition to the general aim, a list of specific objectives. Regarding these, Ella Elizabeth Preston summarizes:[3]

> Just what are the objectives of the public school art department? If we were to submit that question to the art educators of today their answers would be something like this:

1/ Winslow, Leon L., op. cit., p. 146.

2/ Tannahill, Sallie B., "Art in Secondary Education," Fortieth Yearbook of the National Society for the Study of Education, Public School Publishing Company, Bloomington, Illinois, 1941, p. 517.

3/ Preston, Ella Elizabeth, "The Role of the Art Department in the Public Schools," Education, February, 1946, p. 368.

1. To free creative ability in the child.
2. To develop the child's appreciation of beauty in nature and art.
3. To encourage the child to make art a way of life.
4. To give him the joy of experimenting with many media.
5. To give the child help in attaining appropriate standards of workmanship and to help him to appreciate these standards.
6. To give the child an appreciation of true art quality.
7. To give the child an acquaintance with the rich art heritage of the human race and an acquaintance with some of the best art of his day.

Present-day art objectives show a balance between extremes, cultural and utilitarian, esthetic and practical, esthetic appreciation and technical skills.[1] No longer do we teach art for art's sake alone. Through integration with other subjects in the curriculum and through the presentation of problems related to the immediate and deferred life interests of the students, art has assumed its rightful place as a vital educational subject. Not only does it train the consumers and producers of the future to raise the standards of their environment, but, through providing an outlet for youth's creative urge, it insures mental, physical, and social health and contributes to the development of well-rounded personalities, among the most valuable assets a nation can possess. Felix Payant has written:[2]

1/ Nicholas, Florence W., Nellie C. Mawhood, and Mabel B. Trilling, Art Activities in the Modern School, New York, 1937, p. 4.

2/ Payant, Felix, Our Changing Art Education, Keramic Studio, Publishing Company, Columbus, Ohio, 1935, p. 7.

> Through expressions of emotion in terms of art materials we develop balanced, happy, and wholesome individuals, which means healthy, moral, and useful members of society. Art as a recreation of a high type provides for use of leisure time. Creative experiences produce individuals sympathetic with others in the social group. Appreciation comes through participation and association. Technic for the majority should be merely a means to a satisfactory expression.

It is interesting to note, too, that as early as 1920, the following statement was made by William G. Whitford, present director of art education at the University of Chicago:[1/] "Art has always made its greatest progress when it has been most closely connected with the everyday needs of the human race."

1/ Whitford, William G., "Determining Aims of Art Instruction for the Secondary School," School Review, December, 1920, p. 759.

CHAPTER II

UNIT ORGANIZATION OF THE TOPIC, MODEL BUILDING

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UNIT ORGANIZATION OF THE TOPIC MODEL BUILDING

General statement of the unit.[1]--The pupils should grow in ability to manipulate, creatively, varied materials such as cardboard, wood, plaster of Paris, sawdust, old towels, boxes, pipe cleaners, twigs, sponges, dried weeds, and so on. They should grow in realization of the importance of detail in truthful representation. They should have a chance to develop a real interest in three-dimensional work, its practical uses in home planning, in advertising, and so on, and its possibilities as a worthwhile, though inexpensive, leisure-time activity. The pupils should have a chance to see the many possible relationships of these activities in art to their other studies and activities in school and out.

Delimitation of the unit.[2]

1. More and more architects, interior decorators, and landscape-garden designers are executing plans in miniature three-dimensional form, as well as on paper, in order that costly mistakes may be eliminated and clients may see how the completed design will look.

2. Stage and movie settings are often designed in model form before being passed on to carpenters and property men in charge of the construction of

1/ Roy O. Billett, op. cit., p. 505.

2/ Loc. cit.

full-size sets. It is not unusual for closeups of a model to be included in a film, a trick not discernable to the audience.

3. Models have advertising value. Industrialists and merchants use them to acquaint the public with the source of commodities or with the building in which the business was originally housed. (E.g., Model of the Old Corner Bookstore.)

4. Many models made by ancient peoples are to be found in museums, helping to tell the story of civilization.

5. A great variety of pictorial models may be found under the heading of "scenic models." Included are the scale model, the diorama, and the panorama.

6. A scale model is a small replica of a building, an interior, a unit of transportation, or other subject, in which the ratio between the size of the actual subject and the size of the model is the same throughout, e.g., 1/8" = 1', or 8' to 1".

7. A diorama is much like a miniature stage, though not as deep, and is usually on three levels (foreground, middle distance, and background).

8. Perspective is essential in the construction of a diorama as emphasis is placed on a center of interest and everything else is subordinated--the foreground gradually merging into the backdrop--thus providing the observer with an excellent sensation of depth or distance.

9. A panorama presents an unobstructed bird's-eye view of a region in all directions and is laid out on a flat surface. One very simple example of a panorama is the sand table used in lower grades.

10. Proportion takes the place of perspective in a well-made panorama, for, since the terrain may be viewed from any angle, sizes of all objects must be in proper relation, in order to avoid an appearance of distortion.

11. While there are no set rules as to the use of a material, those used in the model must create for the observer an impression similar to that created by the original scene or subject.

12. Colors of landscapes and distant objects are greatly neutralized by the screen of atmosphere which lies between the subjects and the observer--a fact which must be considered when coloring a model in which an impression of distance is desired.

Probable indirect and incidental learning products.[1]

1. A stimulation of curiosity concerning the potentialities of materials both familiar and new.
2. The development of the powers of observation, as the model must be essentially true to the subject represented.
3. An appreciation of the contribution of craftsmen to the enrichment of our daily living.
4. A more perfect coordination of mind and hand.

References and materials for the teacher's use.[2]

1. Bayley, Thomas, The Craft of Model Making, The Dryad Press, Leicester, 1942, 111 p.
2. DeLemos, Pedro, Creative Art Crafts, Book Two, Davis Press, Inc., Worcester, 1945, p. 3, 6, 8, 10, 11.
3. Hobbs, Edward W., Pictorial House Modelling, Crosby Lockwood and Son, London, 1926, 190 p.
4. McPharlin, Paul, Paper Sculpture, Marquardt & Company, Inc., New York, 1944, 128 p.
5. Maltby, Albert Elias, Map Modeling in Geography, E. L. Kellogg & Company, New York, 1894, 223 p.
6. Newkirk, Louis B., Integrated Handwork for Elementary Schools, Silver Burdett Company, Boston, 1940, 12:227-256.

1/ Roy O. Billett, op. cit., p. 506.

2/ Ibid., p. 509.

The unit assignment[1]-- (Tentative time allotment: eight weeks, two 45-minute periods per week.)

A. Introductory demonstrations and discussions.[2]

1. After demonstrating different ways of making trees for a model, e.g., dyed sponges fastened on twigs; soap carving on match-stick trunks, bread, dyed and fastened on twigs, pine cones, painted green, dried weeds, turkish toweling stretched over wire frames, to stimulate the imaginations of the pupils, the teacher asks the pupils to suggest other methods by which a tree might be represented.
2. Miscellaneous materials are displayed and pupils are asked to suggest uses for each in the construction of models.
3. Pictures of models gathered from various magazines, e.g., Better Homes and Gardens, January, 1946; Design, March, 1937; House and Garden, August, 1937; The National Geographic Magazine, June, 1941, (miniature refinery); Popular Science, January, 1944, May, 1944, February, 1946; Woman's Day, May, 1946, (model stage)-- are shown with the aid of an

1/ Roy O. Billett, op. cit., p. 506.

2/ Ibid., p. 596.

opaque projector. Pupils are encouraged to guess what materials were used and what steps the maker might have taken in the construction of each.

B. General study-and-activity guide.[1]

1. Construct a series of small-sized models to illustrate one of the following:

   a. Evolution of the boat (2:42-44; 6:1-114; 8:429-438).[2]

   b. Evolution of the automobile (3:1-224; 8:420-423).

   c. Evolution of the airplane (8:439-448).

2. Make a replica of one of the following:

   a. An observatory.

   b. A weather station.

   Your science teacher will supply helpful data.

3. Reproduce in miniature, one or more of the different types of houses which are found in the many climatic areas of the world, e.g., the igloo, the tent, the hut, the modern house, and so on. (Pictures of the many houses are to be found in the encyclopedias

1/ Roy O. Billett, op. cit., p. 508.

2/ Code to the pupils' reading list. 2:42-44 means pages 42 to 44, inclusive, of the second reference on the reading list at the end of the unit assignment.

in the school library.)

4. Make a panorama which will include a sizeable river along which you may build the various types of bridges, as described on pages 418 and 419 in Problems in General Science (8:420-428; 7:101-108).

5. Construct a miniature of the theatre used in Shakespeare's day. (You may find a description of this theatre on pages two and three of the book, The Merchant of Venice.) Set the stage for one of the scenes in the play. A scene from As You Like It may be substituted for The Merchant of Venice, if so desired (9:1-108).

6. Build a model to illustrate a scene or setting to be found in a novel which you have read in your English classes (9:1-108; 12:1-124). Examples from the novel, Ivanhoe:

   a. The castle of Cedric the Saxon.

   b. The great hall described on pages 14 and 15.

   c. The setting for the "Passage of Arms".

7. Build your own house in miniature. Make on this model whatever changes you may consider necessary to improve the appearance of your

home and its grounds.

8. Show, through the use of the panorama, one of the following:

   a. The advisability of crop rotation.

   b. The advantages of conservation:

      Headwaters controlled.

      Headwaters uncontrolled.

   References number two and number four cover these problems quite thoroughly, while reference number ten will explain the building of the terrain.

9. Construct a diorama of a famous painting. The following are suggestions (7:54-64):

   a. One of Constable's landscapes.

   b. A seascape by Turner.

   c. An interior from a Dutch masterpiece.

   You may borrow from the file collection of prints of famous masterpieces, if you so desire.

10. Set up a pioneer village in miniature, including cabins, meeting house, church, farmlands, and fields. Your social-studies teacher has illustrative matter for your use.

11. Choose one of the following themes and construct a neighborhood map, using wood, card-

board or soap for the buildings (7:78-88):

a. My Neighborhood.

b. Our School Neighborhood.

c. The Business Center of Town.

Several maps of Needham are to be found in the file. You may borrow one of these to use as a guide.

C. Optional related activities.[1/]

1. Ask your English teacher for permission to present your next oral talk on one of the following subjects:

   a. The Story of Architectural Models (5:1-140).

   b. Military Use of Models in World War II. (Printed and illustrative materials may be obtained from our files.)

2. For those interested in the study of electricity: Use electricity to best advantage in a model of your own choice (7:126-147).

3. Collect and mount pictures and stories of various types of models to be added to our bulletin board display. These may be found in newspapers and magazines--in Popular Science, House and Garden, and others.

1/ Roy O. Billett, op. cit., p. 507.

4. If you have built models, as a hobby, bring some examples of your work to class so that we may see and hear how you constructed them.

5. On the map of Needham, draw, in correct proportion, a plan-view of your immediate neighborhood, which could be used as a guide for placing models of the houses, trees, and so on.

6. Draw and paint a poster to advertise the exhibition of our models at the Annual Art Exhibit of the Needham Public Schools.

References for the pupil's use.[1/]

1. Bamberger, Gabriel, Bamberger's Manual of Paper Folding, Clay Modeling, and Cardboard Work, A. Flanagan Company, Chicago, 1934, 116 p.

2. Butler, O. M., American Conservation in Picture and Story, American Forestry Association, Washington, D. C., 1935, 160 p.

3. Clymer, Joseph Floyd, Floyd Clymer's Historical Motor Scrapbook, Clymer Motors, Los Angeles, Volume 3, 224 p.

4. Conservation, Building America, New York, 1945, (pamphlet).

5. Harvey, William, Models of Buildings, The Architectural Press, London, 1927, 140 p.

6. Hobbs, Edward W., Sailing Ships At A Glance, The Architectural Press, London, 1925, 114 p.

7. Hobbs, Edward W., Scenic Modelling, Blandford Press, Ltd., London, 1930, 154 p.

1/ Roy O. Billett, op. cit., p. 509.

8. Hunter, George W., and Walter G. Whitman, Problems in General Science, American Book Company, Boston, 1934, Unit XIII:420-428.

9. Jones, Leslie Allen, Scenic Design and Model Building, Walter H. Baker Company, Boston, 1939, 108 p.

10. Office of Research and Inventions, Navexos P-296, How to Build Terrain Models, Prepared for the U. S. Office of Education, Washington, by the United States Navy, 1945, 28 p.

11. Pound, Arthur, Transportation Progress, Country Life Press, Garden City, New York, 1934.

12. Smith, Andre, The Scenewright, The MacMillan Company, New York, 1930, 124 p.

SPECIAL STUDY-AND-ACTIVITY GUIDE NUMBER ONE:

PREPARATION OF PAPIER-MACHE PULP

Uses: Modeling of forms, building of terrain, and similar projects.

1. Tear old newspapers into small bits and soak in hot or cold water for about one half hour until a pulpy mass results.

2. Tear this mass into smaller pieces, manipulating it to form a smooth pulp. Squeeze it gently to remove excess water, but be careful not to make wads.

3. Add wallpaper paste to the proportion of half and half and mix well until it forms an easily molded paste which looks something like cooked oatmeal.

4. Model quickly as papier-mache hardens soon.

SPECIAL STUDY-AND-ACTIVITY GUIDE NUMBER TWO:

MIXING OF PLASTER FOR MODELS

1. Estimate tha amount of plaster that you will need. Then select the pan which seems nearest in size for your needs.

2. Fill the pan with water to an imaginary three-quarter line.

3. Hold plaster of Paris in the palm of the hand and allow it to trickle between the fingers, shaking the hand at the same time, thus insuring an even sprinkling over the surface of the water.

4. Continue to add plaster of Paris until it no longer sinks, but appears at the surface of the water.

5. Stir gently until the mixture thickens to a cream-like consistency. (Avoid rapid stirring, for this, unfortunately, causes air bubbles.)

6. Use the plaster immediately as it hardens quickly. When the work on the model is completed, allow it to set over night.

7. Before the plaster left on the pan has a chance to harden, remove it by wiping with newspapers. (If you haven't time to do this yourself, ask a classmate to do it for you.)

8. <u>Never</u> pour any plaster into the sink as it will clog the drain.

INQUIRY FORM ON THE

UNIT: MODEL BUILDING

(To Be Answered By Each Pupil)

1. What does your model illustrate?
2. Why did you choose this subject?
3. If you were to select a subject other than those on the given list, what would you choose to build?
4. Which do you prefer, model building or drawing? Why?
5. Do you feel that you were given enough time for the project? If not, how long a time do you think you should have been given?
6. List all the materials you used in constructing your model. Beside each item list its price. What was the total cost of your model?
7. Do you wish to have your model marked by any other teacher? Which teacher?

CHAPTER III

UNIT ORGANIZATION OF THE TOPIC, THE ART OF DRESSING WELL

CHAPTER III

UNIT ORGANIZATION OF THE TOPIC

THE ART OF DRESSING WELL

General statement of the unit.[1] -- A knowledge of the use of art principles in dress selection--design, line, and color--will enable the student to choose (within the limits of her budget) clothes which will enhance her appearance and which will be appropriate for the occasion, thereby contributing to the sense of security and poise so essential in the building of a well-balanced personality.

Delimitation of the unit.[2]

1. The structural design of the dress is the fundamental or basic pattern. No amount of trimming will improve an unbecoming basic pattern or design.

2. Decorative design emphasizes or enriches structural design. It should be so placed that it will disguise or minimize figure irregularities.

3. In dress design the chief center of interest is the face and the person--the clothes around it are merely the background. Therefore, no ensemble is successful that is so fussy in design and bright in color that it eclipses the personality of the wearer.

4. The principles of design and of color--contrast, balance, proportion, rhythm, and dominance--produce unity and harmony in dress design as in all design.

1/ Roy O. Billett, op. cit., p. 505.

2/ Loc. cit.

5. By the use of lines, illusions can be created which seemingly change proportions. Horizontal and curved lines emphasize width and make the person appear shorter. Vertical and diagonal lines emphasize height and make the person appear slimmer.

6. Color, too, affects the apparent size of the figure. Bright, brilliant colors, warm colors, and white are the most conspicuous and seem to increase the size. Grayed or dark, quiet colors, cool colors, and black seem to decrease the size.

7. Colors also affect the appearance of skin, hair, and eyes. The effect of color on an individual is learned best through the "trying on" of colors.

8. The rules for color schemes--monochromatic, analogous, complementary, split-complementary, double-complementary, analogous-complementary, and triadic --are also applicable to color in dress.

9. The dress design to be designated as correct must be appropriate to the occasion. Simple, serviceable clothes are best for school, street, and travel. Absolute freedom of movement and adaptability to the activity are essentials for active sportswear. Party dresses should be worn for dress-up events only.

10. Accessories should harmonize with the costume and should be in scale with the size of the wearer. It is best to keep them simple and to use them only as an accent of color for the costume. Many and ornate accessories detract from the appearance.

11. The type of person (athletic, dramatic, dainty, timid, dominant, and so on) also is considered in the character of the dress. The design should not be so overbearing that it sinks the personality of the wearer.

12. Dress designs are influenced by historic and foreign costume, news events, religion, politics, social conventions, and industrial policies.

Probable indirect and incidental learning products.[1/]

1. An appreciation of the contribution of art to daily

1/ Roy O. Billett, op. cit., p. 506.

living.

2. A respect for the opinions of others and for their right to express these opinions.

3. A proper attitude toward those of other nationalities through a knowledge of the influence of foreign costumes and events on our dress.

References and materials for the teacher's use.[1/]

1. Burris-Meyer, Elizabeth, Color and Design in the Decorative Arts, Prentice-Hall, Inc., New York, 1937, p. 3-211, 315-318, 384-394, 401-408, 423, 432-436, 440-441.

2. Color Slides on Costumes, Society for Visual Education, Inc., Chicago, Illinois.

3. Hunter, Lucretia, The Girl Today--The Woman Tomorrow, Allyn and Bacon, Boston, 1932.

4. Kerr, Rose Netzork, Historic Costume Plates, ($1.00 per portfolio), Fairburn Publications, Worcester.

5. Kettunen, Marietta, Fundamentals of Dress, McGraw-Hill Book Company, Inc., New York, 1941, 533 p.

6. Pepin, Harriet, Fundamentals of Apparel Design, Funk and Wagnalls Company, New York, 1940, 262 p.

7. Rittenhouse, Anne, The Well-Dressed Woman, Harper and Brothers, New York, 1924, 270 p.

8. Sargent, Walter, The Enjoyment and Use of Color, Charles Scribner's Sons, 1924, 270 p.

9. Wilson, Carrie, Fashions Since Their Debut, International Textbook Company, Scranton, Pennsylvania, 1939, 30 p.

1/ Roy O. Billett, op. cit., p. 509.

The unit assignment.[1] -- (Tentative time allotment, eight weeks of two 45-minute periods each.)

A. Introductory demonstrations and discussions.[2]

1. Each girl is asked to wear a dress which she wishes to have criticized. It may be one that she likes or one that she dislikes, but she is not to tell the other girls whether she likes it or not.

2. From an assortment of colored pieces of material, each large enough to drape around the shoulders of the girl under discussion, pupils and teacher select the colors most becoming to each member of the class.

3. Each member of the class is asked to select from a group of fashion magazine clippings an outfit which she considers appropriate for school. Pupils and teacher discuss the validity of the choice.

B. General study-and-activity guide.[3]

1. Describe an ensemble that you have seen and consider especially successful. Tell why you think it is good.

1/ Roy O. Billett, op. cit., p. 506.

2/ Ibid., p. 596.

3/ Ibid., p. 508.

2. Which of the following two dresses would you choose? Why?
   a. A dress of printed material with a lace-trimmed collar, artificial flowers at the neck opening, and a large rhinestone buckle at the belt.
   b. A dress of printed material trimmed only with a buckle.
3. From current magazines and newspaper advertisements, select dress designs that suggest unity of design, proportion, rhythm, balance, and center of interest (2:47-51; 12:371-387).
4. Make a chart which shows the colors with the tints and shades which are most becoming to you (2:69-78; 12:331-342).
5. Work out number four, above, with a classmate whose coloring is unlike yours as a model.
6. On 12-by-18 inch white drawing paper, make a life-sized self-portrait (using a mirror and measuring with a ruler) and paint, matching skin, hair and eyes to your own coloring. Overlay this with three more sheets of drawing paper through each of which an opening has been cut to reveal the painted head. On each sheet paint neckline and hat which are most

becoming in line and color for you. Use and name definite color harmonies. Fasten all four papers across the upper edge with scotch tape. (See special study-and-activity guide number one on basic steps in drawing a head, front view.)

7. Design an ensemble using one of the seven rules for color schemes. This may be for yourself or for one of your classmates. (2:59-69; 10:85-91)
8. Plan an entire outfit with blue as the dominant color; with brown; or with dark green. (10:193-198)
9. Design the following, watching carefully to see that they meet the normal and abnormal needs of your figure:
   a. A school dress.
   b. A coat for dress-up occasions.
   c. A gown for a school prom.
   d. A sports outfit.

   (For simplified directions for drawing your own figure, refer to special study-and-activity guide number two on that subject.)
10. From current magazines select dress designs for a tall, thin girl and a short, stout girl --both of high-school age.

Why did you make these choices? (2:85-90; 10:66-80; 7:68-69)

11. Design outfits that are suitable for:
    a. An athletic girl.
    b. A dainty girl.
    c. A dramatic girl.

    Cut out appropriately shaped pieces from cloth and mount them instead of painting the colors of the outfits. (2:83-85)

12. Twelve pictures of dresses and other garments have been pinned on the bulletin board. Make a list, naming the occasion for which each is appropriate.

13. In what ways do school girls misuse accessories? Draw a cartoon on the subject. (2:282-292; 10:204-211)

14. How does occasion control the wearing of jewelry? Do a series of illustrations on the subject. (12:390-391)

15. Select a design for a basic dress and plan several sets of simple accessories to be worn with it on various occasions. (2:282-292; 10:204-211)

16. Make a written report on what you have learned about clothing design during our discussions

and demonstrations.

C. Optional related activities.[1]

1. Make a scrapbook on one of the following themes:
   a. Modern clothes inspired by historic costumes.
   b. Inappropriate and appropriate clothing for various types and occasions.
2. Ask your English teacher for permission to present your next oral talk on one of the following subjects:
   a. Dressing for the Occasion.
   b. Magic with Line and Color in Costume.
3. Prepare an illustrated talk for your language class on the costume of the country and its influence on modern wearing apparel.
4. Get permission from your social-studies teacher to conduct a debate for the class on the question: Should high-school students wear uniforms?
5. From the collection of historic costume plates in the file, choose your favorite costume and, using this as a motive, design a modern outfit for yourself.

1/ Roy O. Billett, op. cit., p. 507.

6. Make a series of slides to illustrate a talk on historic costume. Get permission from your history teacher to present the talk on some future date. (Directions for making slides are to be found in special study-and-activity guide, number three.)
7. Use plates from the collection of foreign costumes in the file as inspiration for appropriate sports outfits for five different activities. Be sure that each outfit permits the freedom of movement necessary for the activity selected. (Correlation with physical education)
8. Design a costume to be worn in competition for one of the following titles at a high school costume dance:
   a. Most fantastic costume.
   b. Best historical representation.
   c. Most realistic story-book character.
9. Cooperate with two other girls in planning and constructing a wardrobe for the manikin doll on the table. Have the construction of each article approved by your sewing teacher.
10. Make a series of sketches to be placed on exhibit showing the difference between struc-

tural and decorative design in various types of outfits and accessories.

11. Work with another girl in planning a hall exhibit on "Art Principles Related to School Wearing Apparel".

12. Work with three of your classmates on an assembly program designed to show those outside of the art classes the use of art principles in the selection of becoming clothing.

References for the pupil's use.[1]

1. Buttrick, Helen G., Principles of Clothing Selection, The MacMillan Company, New York, 1931, 185 p.

2. Donovan, Dulcie G., The Mode in Dress and Home, Allyn and Bacon, Boston, 1939, Chapters IV, V, VI, and XV.

3. Evans, Mary, Costume Throughout the Ages, J.B. Lippincott Company, Philadelphia, 1938, 358 p.

4. Goldstein, Harriet, and Vetta Goldstein, Art in Everyday Life, The MacMillan Company, New York, 1940, Units XV-XIX.

5. Hempstead, Laurene, Color and Line in Dress, Prentice-Hall, Inc., New York, 1931, 355 p.

6. Lester, Katherine, Historic Costume, The Manual Arts Press, Peoria, Illinois, 1936, 256 p.

7. McFarland, Frieda W., Good Taste in Dress, The Manual Arts Press, Peoria, Illinois, 1936, 108 p.

8. Matthews, Mary L., Clothing Selection and Care, Little, Brown and Company, Boston, 1936, 407 p.

1/ Roy O. Billett, op. cit., p. 509.

9. Picken, Mary Brooks, The Secret of Distinctive Dress, The Woman's Institute of Domestic Arts and Sciences, Scranton, Pennsylvania, 1924, 221 p.

10. Ryan, Mildred Graves, Your Clothes and Personality, D. Appleton-Century Company, Inc., New York, 1937, 366 p.

11. Story, Margaret, Individuality and Clothes, Funk and Wagnalls Company, New York, 1940, 428 p.

12. Trilling, Mabel B., and Florence M. Williams, Art in Home and Clothing, J.B. Lippincott Company, Philadelphia, 1936, Chapters XV-XX.

SPECIAL STUDY-AND-ACTIVITY GUIDE NUMBER ONE:

BASIC STEPS IN DRAWING A HEAD, FRONT VIEW

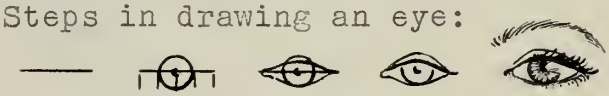
These directions for drawing a head will assist you in constructing your own head in life size. Use a purse mirror and a ruler for taking your own measurements.

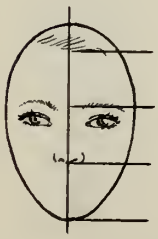
1. Draw an egg-shaped oval so that the smallest end is downward.

2. Halfway down draw a horizontal line across the oval.

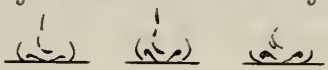
3. Divide the line into five parts--the three center sections equal and the outside sections slightly shorter.

4. Place the eyes in the second and third spaces. Add the eyebrows.
   Steps in drawing an eye:

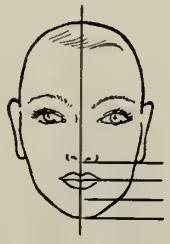




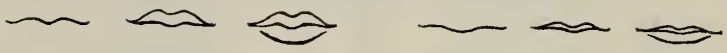
5. The base of the nose rests on an imaginary line halfway between the eyebrows and the chin line.



6. At an equal distance above the eyebrows place the hairline.



7. One-third down between the base of the nose and the chin line, and slightly wider than the space between the eyes, draw the line of the mouth. Draw the lips above and below this line. Examples:



8. Shape the face--widest across the temples and the cheekbones.

9. Ears are equal in length to the distance between the eyebrows and the nose line.

10. Draw the hair, simply, with irregularly spaced lines, in the same direction as that in which the hair grows.

SPECIAL STUDY-AND-ACTIVITY GUIDE NUMBER TWO:

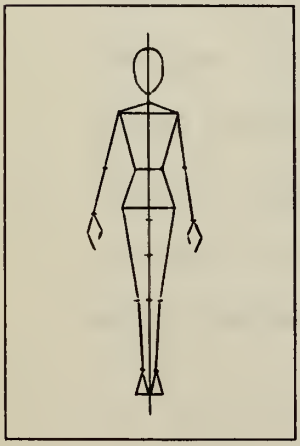
STEPS FOR DRAWING YOUR OWN FIGURE

Work with a classmate who also wishes to design for her own figure.

Stand straight, heels in, against a wall next to a door frame.

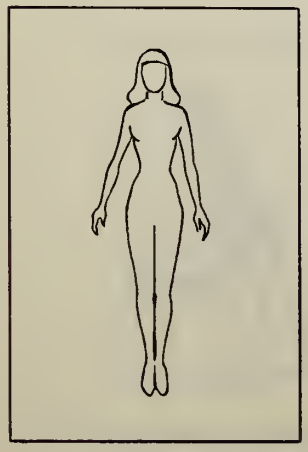
With the aid of a yardstick and a piece of soft chalk, as pictured, the co-worker should mark the following on the door frame:

1. Top and bottom (chin) of the head.
2. Base of the neck.
3. Shoulder.
4. Waistline. (This is elbow line, too.)
5. Widest part of hips.
6. Wrist.
7. Fingertips.
8. Knee.
9. Ankle.



Also, measure the width across the shoulders, the waist, and the hips. Do not turn the yardstick, but hold perfectly still when making these measurements.

Divide all dimensions by four and tick off on a vertical line, on 12 by 18 inch paper, as shown. Connect with light lines to form a skeleton figure.



Complete your figure on the lightly drawn skeleton.

It is not necessary to draw the facial features.

Ask your co-worker to suggest changes or corrections.

Ink this figure and use it for tracing whenever you wish to design for yourself.

Try posing the figure in different actions for different outfits.

SPECIAL STUDY-AND-ACTIVITY GUIDE NUMBER THREE:

MAKING LANTERN SLIDES

1. Draw the subject in outline with a 2H pencil or India ink (preferable) on the frosted side of the etched glass which is $3\frac{1}{4}$" x 4" in size. (The drawing may be done on paper first and then traced on the glass.) Be sure that there is a $\frac{1}{2}$" margin left untouched around the slide edges.
2. Color with transparent medium, such as watercolor, indelible watercolor crayons or colored inks. Do not use any white coloring on white areas as the glass itself projects as white.
3. Place a piece of clear glass against the drawing to keep it clean and bind the two together firmly with gummed tape, $\frac{1}{2}$" wide.

INQUIRY FORM ON THE

UNIT: THE ART OF DRESSING WELL

(To Be Answered By Each Pupil)

1. Did you enjoy the unit method of working? Give the reasons for your answer.
2. Which part of the work did you like most? What part did you dislike?
3. Why did you choose the particular projects on which you worked?
4. Did you discover material of carry-over value for your own problems--facts which are useful or would be useful in the future?
5. Is there a problem regarding the Art of Dressing Well which was not on the list, but remains to you a question or a need?
6. Was the discovery of your own mistakes in dressing, and the suggestions for their improvement, of interest or annoyance to you?
7. Did you have sufficient time to do all the work you would have liked to have done in connection with this unit? If not, how many more periods would have been necessary?

CHAPTER IV

SUMMARY AND CONCLUSIONS

CHAPTER IV

SUMMARY AND CONCLUSIONS

Results of Teaching the Units

The writer submits for purposes of evaluation the material which follows in this chapter, pages 46-91.

The answers to the inquiry form for the unit, The Art of Dressing Well, are recorded exactly as they were given by the twenty-three girls (grammatical errors notwithstanding). A similar procedure of presenting the replies to the inquiry form for the unit, Model Building, was ruled out because of the much greater number of students (164) and, consequently, the overabundance of answers which would have to be recorded. While the tabulation of the latter permits of speedier reading, these abbreviated answers, do, of necessity, lack the youthful candor of the quoted replies. The writer, herself, prefers the direct pupil-to-reader answers because they convey a feeling of friendly personal contact with the student, as opposed to the cold, impersonal, statistical nature of the tabulated replies.

The Kodachromes show only a sampling of the work done in the classes, as further photography was not possible

within the limits of the writer's budget. Nevertheless, they do present a true picture of the outstanding type of creative work accomplished by the students during the presentation of each unit. The titles accompanying many of the pictures, especially those of the second unit, were suggested by the pupils themselves.

In addition to the answers to the inquiry forms and the photographs of work accomplished in the classes, the writer submits comments based on her observations as recorded in the logs kept during the presentation of both units. Effort is made to show the reaction of the students to the unit method of working and the progress made, through its use, toward the realization of the aims and objectives put forth in the first chapter of this thesis. Evaluation of the student art work must be in terms of initiative, originality, sincerity, concentration, judgment, cooperation, and similar points, for no elaborate system of tests with scoring can be depended upon by the teacher of the creative arts in her efforts to truthfully evaluate the results of her teaching. In the words of Rosabell MacDonald:[1/]

> No one standard of evaluation can be set up to measure each pupil's product, because the only standard which is, at first, that of vitality and integrity of expression, is as individual for each product as it is for each pupil. Some children show indigenous qualities through imagination, some through sensibility, and some through discerning judgment. Some seem to be

1/ MacDonald, Rosabell, Art as Education, Henry Holt and Company, Inc., New York, 1941, p. 57.

very slow or dull in the more academic fields of learning because they have so long resisted the vicarious experiences that come through books and words. When these types are given opportunities for more complete personal experiences, as through the creative use of the visual and manipulative and dramatic materials, they progress at a far higher rate of accomplishment. There are many high-school boys who cannot be educated at all through the usual procedure of book and lecture education. Yet these are often motivated by practical mechanical activity to search ultimately for fairly abstract scientific knowledge. Such a twist in children does not always mean that their intellectual powers are low. It might well signify a mind-set or a tendency to be more open to growth through one type of activity than through another. Creative education dealing with the whole child and using the arts as materials gives respect to so many phases of development that a sign of growth in one direction often stimulates growth in another direction. This will naturally lead to the development of a more-rounded, integrated person.

SUMMARY OF

ANSWERS BY SEVENTY-EIGHT BOYS TO THE INQUIRY FORM ON THE

UNIT: MODEL BUILDING

1. What does your model illustrate?

A Pioneer Village	28
An Observatory	10
My Own House	9
My Neighborhood	7
Six Types of Bridges	6
Houses of Many Climates	5
A Weather Station	4
The Evolution of the Boat	3
A Famous Painting	2
"Winter" by Rockwell Kent	
"The Fog Warning" by Winslow Homer	
Crop Rotation	1
A Shakesperian Theatre	1
The Business Center of Needham	1
The Evolution of the Airplane	1
	78

2. Why did you choose this subject?

Most interesting	28
Easiest	13
Knew the most about it	10
Tied in with social studies	5
Fun to make	2
Because it would show craftsmanship	2
Tied in with science	1
Wanted something to do with water	1
I like airplanes	1
Had the materials	1
Was interested in construction of my house	1
I like boats	1
Am interested in the theatre	1
Wanted to see how exact I could make my model	1
I like the building of villages	1
It helped me with my Scout merit for carpentry	1
I like to whittle in wood	1
Wanted to see how my house looked improved	1
Am interested in pioneers	1

Gave me a chance to use my X-acto knife	1
Interested in comparing model and subject	1
Interested in knowing how the rest of the world lives	1
I don't know	2
	78

3. If you were to select a subject other than those on the given list, what would you choose to build?

Undecided	31
Same subject	11
A big model airplane	5
An airplane base	4
A landscape	3
A farm or group of farms	3
A big model boat	3
A camp	2
A modern house	2
A model house	1
Our summer home	1
A model of our town	1
A city of the future	1
A fort	1
A castle	1
A modern theatre	1
My chicken coop	1
A park	1
Railroad bridge over Cape Cod Canal	1
The Erie Canal in the 1800's	1
A model train	1
A fishing boat unloading	1
A garden	1
	78

4. Which do you prefer, model building or drawing? Why?

Model building	43
Drawing	26
No preference	9
	78

(Many did not tell why they preferred one or the other. Those who did gave answers or great similarity as follows:

Reasons given for preference of drawing:
- It's easier.
- It's not so complicated.
- I can draw better.

Reasons given for preference of model building:
- It's more interesting.
- I can do it better.
- I like it better.
- It's more fun.
- I like to build.
- It's a good hobby.
- It takes longer and has more to it.
- I like long projects.
- It gives me a chance to work with materials and construct).

5. Do you feel that you were given enough time for the project? If not, how long a time do you think you should have been given?

Yes	.....	52	1 more week	.....	14
No	.....	26	2 more weeks	.....	11
		78	8 more weeks	.....	1
					26

6. List all the things you used in constructing your model. Beside each item list its price. What was the total cost of your model?

Airplane dope	Dirt
Ash tray	Dowels
Balsa wood	Emery paper
Batteries	Film
Blotters	Glass
Bulbs	Glue
Candles	Hairpins
Cardboard	Hay
Cellophane	Leather
Clay	Light switch
Clock cover	Match sticks
Cloth	Nails
Cotton	Paint
Crepe Paper	Paper

Boston University
School of Education
Library

Paraffin	Scotch tape
Pencil shavings	Shellac
Pine branches	Soap
Pins	Sponge
Plaster of Paris	String
Plywood	Thread
Pocket flashlight bulb	Tinfoil
Putty	Toothpicks
Rags	Toweling
Salt	Twigs
Sand	Wire
Sandpaper	Wood
Sawdust	

Since the list of items given above is a collective one, the price of each item used by each boy is omitted. However, the amount of money spent by the boys, the total cost of all the models, and the average cost of each model on the basis of the total cost to the class, are here shown:

Over $1.00	6
$.91 to 1.00	1
.81 to .90	2
.71 to .80	2
.61 to .70	2
.51 to .60	3
.41 to .50	7
.31 to .40	4
.21 to .30	11
.11 to .20	10
.01 to .10	8
No cost	22
	78

Total cost of all models: $26.15
Average cost of each model: $0.33½

7. Do you wish to have your model marked by any other teacher? Which teacher?

Yes ...	20	Teacher of science	8
No	58	Teacher of social studies ...	12
	78		20

SUMMARY OF

ANSWERS BY EIGHTY-SIX GIRLS TO THE INQUIRY FORM ON THE

UNIT: MODEL BUILDING

1. What does your model illustrate?

My Own House	29
A Pioneer Village	26
Houses of Many Climates	12
A Scene from a Book	5
"Romeo and Juliet" 2	
"Vision of Sir Launfal" 2	
"Jungle Book" (Kipling) 1	
My Neighborhood	4
A Weather Station	3
The Business Center of Needham	3
A Famous Painting	2
"Spirit of '76" by A. M. Willard	
"The Buttery" by Pieter de Hooch	
A Scene from an Opera	1
"Faust" by Charles Gounod	
Conservation	1
	86

2. Why did you choose this subject?

Most interesting	37
Knew most about it	14
Easiest	13
Interested in comparing model and subject	6
Tied in with social studies	4
Fun to make	4
I love to model in soap	1
Could work with many materials	1
I like the opera, "Faust."	1
Interested in pioneer life	1
I wanted to learn about different houses	1
Interested in knowing how the rest of the world lives	1
I don't know	2
	86

3. If you were to select a subject other than those on the given list, what would you choose to build?

Undecided	35
Same subject	9
A landscape	5
A modern house	5
A model with many people	4
A beach scene	2
A lighthouse	2
An ideal home and grounds	2
A woodland scene with a waterfall	1
A mountain scene with a cabin	1
A village in the mountains	1
A modern farm	1
A farm scene with animals	1
Models of animals	1
A puppet stage and puppets	1
The evolution of the house	1
A house of the future	1
An Indian village	1
A Latvian village	1
A model of our school	1
A Girl Scout camp	1
Our summer camp	1
Scenes at camp	1
A one-room doll house	1
My yard	1
A town with skyscrapers made of toothpicks	1
Central Park, New York City	1
An Irish scene by a cottage	1
A place where I have been	1
A forest with scenes like those in the movie, "Enchanted Forest."	1
	86

4. Which do you prefer, model building or drawing? Why?

Model building	29
Drawing	51
No preference	6
	86

(Many did not tell why they preferred one or the other. Those who did gave answers of great similarity, as follows:

Reasons given for preference of drawing:
It's not so complicated.
I can draw and paint better.
I can express my ideas more quickly on paper.

Reasons given for preference of model building:
I like it better.
It's easier. I can't draw as good.
It's more realistic.
It's fun.
It's different. Models are a variation.
I like using different materials.
It's easy to fix mistakes.
I like to build. I like to work with my hands.
It's helpful in my other subjects.
It's interesting to keep.)

5. Do you feel that you were given enough time for the project? If not, how long a time do you think you should have been given?

Yes	64	½ a week more	1
No	22	1 more week	7
	86	2 more weeks	11
		4 more weeks	2
		8 more weeks	1
			22

6. List all the things you used in constructing your model. Beside each item list its price. What was the total cost of your model?

Airplane dope
Artificial snow
Bath salts
Bread
Broom sticks
Candlewax
Cardboard
Cellophane
Clay
Cloth
Coffee grounds
Corks
Cotton
Crepe Paper
Dried weeds
Glass
Glue
Ink
Isinglass
Lamb's wool
Macaroni
Match sticks
Mirror
Nailpolish
Nails
Paint
Paper
Paraffin

Paste	Spaghetti
Pearl bead	Sponges
Pebbles	Spools
Pencil sharpenings	Staples
Pipe cleaners	Straw
Plaster of Paris	Straws (beverage)
Plywood	String
Ribbon	Thread
Round cereal box	Tin
Rubber cement	Tinfoil
Salt	Toothpicks
Sand	Toweling
Sandpaper	Tracing paper
Sawdust	Twigs
Scotch tape	Weeds
Screening	Wire
Slate	Wood
Soap	Varnish

Since the list of items given above is a collective one, the price of each item used by each girl is omitted. However, the amount of money spent by the girls, the total cost of all the models, and the average cost of each model on the basis of the total cost to the class, are here shown:

Over $1.00	2
$.91 to 1.00	1
.81 to .90	0
.71 to .80	0
.61 to .70	3
.51 to .60	4
.41 to .50	4
.31 to .40	11
.21 to .30	11
.11 to .20	12
.01 to .10	11
No cost	27
	86

Total cost of all models: $19.98
Average cost of each model: $ .23¼

7. Do you wish to have your model marked by any other teacher? Which teacher?

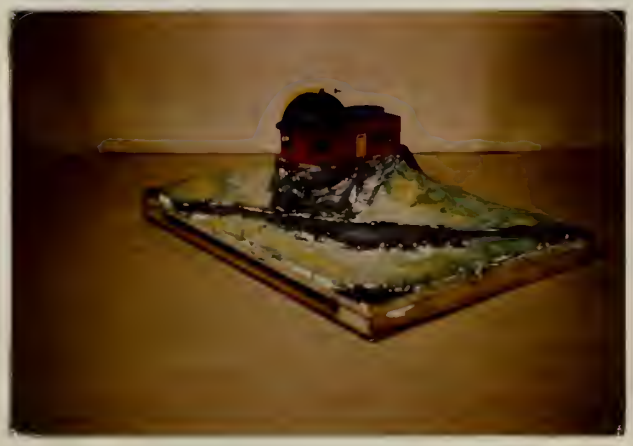
Yes ...	22	Teacher of English	2
No	64	Teacher of science	2
	86	Teacher of social studies ...	18
			22

PHOTOGRAPHS OF PUPILS' WORK

UNIT: MODEL BUILDING

"A Forest Ranger's Observatory"

George Twigg



"An Observatory"

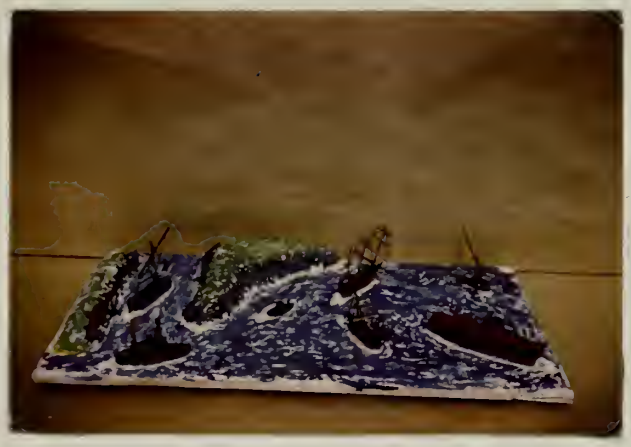
Morgan Jennings

"A Weather Station"

Edward Sussenguth

"A Weather Station"

Richard Cushman



"Evolution of the Boat"

Walter Knowles

"Houses in
Different Climates"

Robert Robichaud

"Homes Around the World"

Robert Beale

"My Home"

Anne Steves

"My Home"

Janet Lindsay

"My Home--Now and
After Improvement"

Guy Terrazino

"Our Cape Cod Home"

Jean Kezer

"My Home"

Robert Ardiff

"My Home"

Laroy Foster

"Spirit of '76"
Artist: Archibald M. Willard

Carol Ward

"The Fog Warning"
Artist: Winslow Homer

James Clinton

"Winter"
Artist: Rockwell Kent

Fred Muzi

"Evolution of the Boat"

Laurence Morse

"New Amsterdam
in the 1600's"

Joan Hanlon

"Pioneer Village"

Marcia Sweeney

"A Scene from
'Romeo and Juliet'"

Ruth Alden

"The Business Center
of Our Town"

Carol Fader

"The Business Area
Around Our Town Hall"

Allen Forbes

Note: Photography of Models by Mr. Jerome Sisson of Needham, Massachusetts.

Photograph · Philip A. Stack, Needham, Massachusetts.

CONCLUSIONS

UNIT: MODEL BUILDING

From the minute that the pupils entered the room to find the materials for the introductory demonstrations spread out on the table and the opaque projector set up for "something special," interest in this topic never waned. They had experimented with various kinds of pencils and crayons, chalks, rainbow-colored and black inks, water colors, poster paints, and finger paints, colored and plain drawing papers, linoleum blocks, and numerous other mediums, but the collection on the table was entirely new, and, so, interest had its roots in healthy curiosity. It was, therefore, not surprising that pupil participation in the discussions following the demonstrations was so complete. Even those who had, during previous lessons, been willing to let their classmates do all of the talking, offered some excellent ideas for the use of materials. Green Christmas tree bulbs and paper excelsior of the type used in children's Easter baskets were visualized as "pine trees" and foliage for other varieties. Paraffin "ice" for a pond, "hedges" of bread (tinted green and shellacked), and emery paper "highways," found much competition as clever suggestions. So great was the interest in discussion that we were well into the second period before the mimeographed general study-and-activity guides were distributed and directions given for

their use. However, by the time the pupils arrived for their next class the majority had decided upon a problem and were armed with materials of every description from cellars, attics, and other sources, ready for work. The room, which had never been large enough for our simplest needs, now seemed ready to burst, especially during those periods when thirty-seven girls worked at thirty-five desks! The pupils themselves, realizing that traffic in the aisles added to their difficulties, worked out a system whereby they took turns at running errands about the room for their particular work groups--for instance, if a girl had to go to the front of the room for a book, she also brought back the razor blade and the paste which two other girls needed. If plaster of Paris or papier mache was to be mixed, two or three who wished to use it worked together. A different clean-up squad each period put the room in order for the next class and, so, eliminated the confusion which resulted when everyone tried to use the small sink at the same time. Then, too, the matter of storing the models between periods presented a problem as the room could not hold 164 of them. This dilemma was also solved by the pupils who carried their projects to their lockers at the end of the art period and managed to get both models and themselves to the next period on time throughout the duration of the unit. For the first time in three years, the writer realized that the small room

had an advantage which almost balanced its disadvantages. The pupils had learned, through necessity, that where there is cooperation, obstacles cease to exist. This spirit of cooperation carried over into the work itself to the extent that the pupils helped one another when necessary, so that the teacher was able to help those who needed her assistance most.

In the matter of the choice of subject, it is interesting to note that 33 per cent of all of the pupils chose to construct a pioneer village, theme of recent studies in one of the social-studies classes. Spaghetti, drinking straws, and match sticks became "logs" for cabins and meeting houses, and one lad even built a big model with real tree-grown "logs." The girls made up a large part of the 23 per cent who chose the subject "My Own House" (only 9 of the 38 models were constructed by boys). "Houses of Many Climates" were built by 10 per cent of the students, while 7 per cent selected "My Neighborhood" and 6 per cent chose "An Observatory" (influenced by study in the science class).

Almost 40 per cent of the pupils gave "most interesting" as the reason for their choices. "Easiest" was recorded by 16 per cent, but the writer observed that the problem selected because it was easiest often turned out to require nearly as much work and thought as any of the others. It is not surprising that over 14 per cent chose the project about

which they "knew the most." Interest in showing "craftsmanship and its results" influenced 7 per cent, and 6 per cent liked problems which "tied in with other subjects."

Pupils working on the same subjects often became involved in discussions of such topics as the correct sequence of boats or of airplanes in a model, or the possibility of a certain technical approach to the building of a weather station, an observatory or a bridge, or had differences of opinion as to the interpretation of the description of a scene in a novel. The matter was sometimes settled with "proof" from a book, or through consultation, either with the teacher of the correlated subject or with the writer. At other times, being positive that his theory was the right one, the pupil went ahead to learn by "doing" (a method not discouraged by the teacher, for by applying his theory the pupil either found that it was sound or that it did not work out in practice--learning, in either event).

The average cost of the models was twenty-eight cents or 1.7 cents per period during the sixteen periods, a sum which does not seem exorbitant in view of the results achieved.

A great deal of interest was shown in the optional related activities: Seven pupils presented oral talks on models to their English classes; one boy used electricity to light his model of Winslow Homer's painting, "The Fog Warn-

ing" (see the Kodachrome, p. 62); the bulletin board became overcrowded with pictures and articles on models (the writer was amazed that there were so many discourses on the subject) most of which came from the magazines, Popular Science, and Popular Mechanics; four boys brought in models of a castle, airplanes, and boats which they had made at home and these were put on display for the classes; the district for quite a radius around the school was drawn in plan form on the map of Needham, a cooperative effort by a large number of students; and programs and program covers were made, in addition to six posters, for the Annual Art Exhibit of the Needham Public Schools.

Except for the addition of some of the subjects (other than those on the given list) which the pupils suggested, the unit assignment needs no changing for use during another year. Of these subjects, a number of those which would interest girls should be selected, as the writer feels that she over-balanced her assignment on the side of subjects of interest to boys. Although the difference in mechanical aptitude may have had some effect, the shortage of suitable subjects would seem to have been partially responsible for the fact that only 40 per cent of the girls preferred model building while almost 67 per cent of the boys favored the topic over drawing.

The time allotment was sufficient for the needs of

71 per cent of the boys and girls, the remaining 29 per cent reporting that the time was a bit too brief. Of the 48 students who wanted an extension of time, it is significant that 21 desired one more week and 22 thought two more weeks would be better. This would seem to justify the addition of at least one more week to the time allotment. However, much would depend upon the nature of the individual class and the observations made by the teacher, as to whether the time extension was really necessary.

In relation to the aims and objectives, the unit was very successful--more so than the writer had dared hope. A father of one of the pupils pointed to the reason, on Visitor's Night, when he asked, in all sincerity, if there was any chance of an evening class of the same type being held for fathers: "When we went to school art was dull--we never had a chance to do such interesting and useful work."

ANSWERS TO INQUIRY FORM ON THE

UNIT: THE ART OF DRESSING WELL

1. Did you enjoy the unit method of working? Give the reasons for your answer.

A.A.: "I enjoyed it in some ways because if I found one job too hard I could change to another until I found an idea to suit the hard problem and I could take my time solving it and not waste time. However, such a large amount of problems faced with at one time sort of frightened me into wondering if I could do it."

E.A.: "Not too well, because there were so many different problems that everyone was working on a different one. When we all do the same problem at the same time we can be helpful to one another."

E.C.: "Yes, I did enjoy the unit method of working, because if you passed out some of those problems separately I wouldn't enjoy some as well as I would others. Some appeal to me while others don't. I don't feel as though I have to hurry in this unit work."

N.C.: "Yes, because some of us work faster than others and when we finish one problem we can start on another. Also, everyone has her choice of what she wants to do."

R.C.: "I enjoyed the unit method of working very much because it gave me a variety of problems to choose from."

A.C.: "I enjoyed the unit method of working because I didn't have to do the same thing that everyone else was doing at the same time. It was different from what you do in most art classes."

B.C.: "I enjoyed the unit method of work because you could select the things you liked to do best and finish them first."

G.F.: "Yes, because we could choose any of the problems and do them. We had our choice and we weren't doing anything we weren't interested in. If we were told to do a certain problem, we might not like it, but this way we had our own choice."

S.F.: "Yes, I enjoyed the unit method of working, because it gave me a chance to choose the work I liked to do."

M.H.: "Yes, because you can be working on two or three problems at a time. Also, it saves time."

J.J.: "I did enjoy the unit method of working. I enjoyed it because, while doing the problems, I learned many things that I did not know before, like color combinations, how to mix certain colors, but, most of all, the colors that really look well together."

J.K.: "Yes, I enjoyed the unit method of working, because it gives a variety of work and you don't have to stick to one problem continuously so that you're tired of it before it is finished."

H.L.: "No, I did not enjoy the unit method of working, because there were too many problems ahead of me. I think if each problem was given separately I would enjoy them better."

B.L.: "No, I didn't enjoy doing the unit work. I had too many things to do. My work piled up on me. I started papers that I never finished. It's much easier to have one thing to do at a time."

J.M.: "I enjoyed the unit method of working because it gave me a chance to choose the problem I wanted to do, whether or not the other pupils did the same one. It also gives you a chance to do your own work without seeing what the other classmates have done with the same problem."

A.M.: "No, I didn't enjoy the unit method of working, because I think it is easier to have one problem at a time, whereas, in the unit

way of working, you find it hard to choose and, thus, you skip from one problem to another and become all mixed up."

M.P.: "Yes, because you can choose what you want to do, and you enjoy it more. I think if you have several problems to select from you accomplish more that way."

V.R.: "Yes, I did enjoy the unit method of working, because we skipped around and worked on whatever problem we wanted to do first."

P.W.: "Yes, because I could do what I wanted to do as I went along."

V.W.: "Yes, because we made our own faces and were able to see what colors were most becoming to us. The individual problems were a great deal of fun because they showed how girls of different types should dress."

J.W.: "Yes, because we were working on our own. I like to draw figures and design clothes."

F.W.: "Yes, because we were working out problems concerning the most becoming clothes for ourselves."

C.W.: "I enjoyed it very much, but I feel that if I had been given the problems one at a time, I would have completed them more thoroughly and probably would have done a much better job."

2. Which part of the work did you like most? What part did you dislike?

A.A.: "I think I liked problem nine best where I worked on the four outfits to suit the needs of my figure. I didn't enjoy problem six."

E.A.: "I liked the problem of designing for myself as I could make some of them to wear. I disliked the mounting of materials in problem eleven as I would rather paint."

E.C.: "Designing clothes for tall, thin people and short, stout people (#10) was the problem

I enjoyed most. Secondly, I liked cutting out patterns to make the garments for the manikin doll. I didn't dislike any of the problems."

N.C.: "I liked all of the problems. I also like to draw the figures and paint them as it is a lot of fun."

R.C.: "The part I liked best of all was the problem with accessories (#15). The part I disliked was drawing the life-sized portrait of myself (#6)."

A.C.: "The one I liked the most was #13 about the ways in which school girls misuse accessories. I didn't dislike any."

B.C.: " I like the one on the poster with the materials (#11) best because we never have done anything nearly like it before. I didn't dislike any of them."

G.F.: "The part I liked most was making the clothes for the mannequin. I disliked making the heads (#6)."

S.F.: "I liked making the four outfits (#9) the most. I didn't dislike any part of it."

M.H.: "Number nine I liked the best, and number four I disliked the most."

J.J.: "I haven't done as many problems as have some of the other girls, but what I have done I like very much. I like all the work and if there is more work like the projects I'll be glad to do it. I didn't dislike any problem."

J.K.: "The one I liked most was the paper on accessories. I liked this because I could see all the different accessories that go together. There was no problem that I really disliked."

H.L.: "I liked doing the eighth problem using different kinds of suits, because I like suits. I disliked doing the sixth problem."

B.L.: "I liked the project which said to plan an entire outfit with green as the dominant color,

etc. I also liked the twelfth and thirteenth problems. I didn't like the sixth one as it was too long a problem."

J.M.: "The part I liked best was the work on the heads and color harmonies (#6), and the problem on colors that are becoming to you (#4). I do not care for figure drawing, but I do like the costume work."

A.M.: "I liked the eleventh problem best. The part I didn't like was the drawing and painting of the heads and color harmonies."

M.P.: "I liked designing the four types of clothes--sports, evening gown, school dress, coat. I think this was my best problem, because I was interested in it. I did not dislike any. I enjoyed them all."

V.R.: "The part that I liked the most was the drawing of one costume with a lot of different accessories. I liked this because it gave me some ideas, for when I go to buy something to wear I will stop and think of what I have to go with it. I like to see how many different outfits I can get by the use of different accessories. I didn't like drawing my own face."

P.W.: "I enjoyed every one of the problems. I haven't any favorite."

V.W.: "The part of the work that I liked the best was drawing the four types of outfits for ourselves (sports outfit, coat, school dress, gown). I did not dislike any part of the work, because I thought it was all very interesting and fun."

J.W.: "I liked drawing my own face and painting the outfits in different color harmonies for it. I disliked nothing."

F.W.: "The problems in which we made outfits for ourselves were the most fun--especially one in which we drew our own heads and made the different outfits in color harmonies to fit them."

C.W.: "I liked the dress designing problems most. I disliked the sixth problem (probably because

I haven't much patience)."

3. Why did you choose the particular projects on which you worked?

A.A.: "The problems I chose seemed to me to be the ones which would make the most interesting finished projects."

E.A.: "I make my own clothes and like to have original designs, so I chose the problems which helped me to develop clever ideas."

E.C.: "They seemed the most interesting and yet not too complicated for me."

N.C.: "I chose the problems because I like to design clothes."

R.C.: "I chose the particular projects on which I worked, because they were a lot of fun, hard at times, but enjoyable."

A.C.: "I chose the particular projects on which I worked because they interested me the most."

B.C.: "Because it was such an unusual problem, I chose the one in which we mounted the actual material instead of using paints. I chose the project on the misuse of accessories because I actually saw a live illustration of this one on the bus."

G.F.: "I did the problems which I liked the best and which seemed most useful to me."

S.F.: "I chose a wide variety of problems as they were all so interesting."

M.H.: "I chose the problems which appealed to me the most."

J.J.: "The problems I did were the ones that interested me and those I thought I would enjoy doing."

J.K.: "I chose the problems which seemed as though they would help me to dress more wisely."

H.L.: "I chose the problems which dealt with the use of accessories, because I can't afford many clothes and it helps me to know how to use accessories to stretch my wardrobe."

B.L.: "I chose the eighth problem because it gave me a chance to design accessories which go with different colors. It could be applied to my own wardrobe. I liked the twelfth problem as it helped me to appreciate the different occasions for certain types of clothes. I liked the thirteenth problem because there are so many girls around school who dress just like the cartoon I drew."

J.M.: "I chose the problems I worked on because I thought that they would be the most interesting problems to do. I like to choose my own work, because then if I don't like the result I have no one to blame but myself. This makes you feel more assured that your work will come out well."

A.M.: "I chose the problems in which I could design dresses."

M.P.: "I chose the problems from which I felt I could get the most help in dressing well."

V.R.: "I chose the problems about the choosing of accessories because they were so helpful. It also helped to know what colors look best together."

P.W.: "I chose the problems which would teach me about the correct lines and colors for my type."

V.W.: "Because I am self-conscious about being short, I chose the projects which taught me ways of appearing taller."

J.W.: "The reason I chose the particular projects was that I like to design clothes for teenagers and to see how they look when they are finished."

F.W.: "Because I am physically handicapped, I was interested in the problems which helped me to dress well and thus detract attention from my lameness."

C.W.: "I like to design and make my own clothes. Therefore, I chose the problems which would help to develop my imagination in planning outfits and accessories."

4. Did you discover material of carry-over value for your own problems--facts which are useful or would be useful in the future?

A.A.: "The work on color harmony was a great help to me as I have always had difficulty in deciding what colors look well together. Also, I will be able to dye old dresses in prettier colors now that I know what colors will mix to produce unusual results. There were many other things I learned in working out these problems."

E.A.: "I found the designing for myself helpful in making my own clothes and improving my appearance."

E.C.: "Yes, there were many helpful ideas. I liked especially those which made me appear shorter as I am taller than I'd like to be."

N.C.: "Yes, I found that I learned a great many useful facts."

R.C.: "Yes, I learned a great deal about the correct use of accessories, and, also, about colors which I can wear best."

A.C.: "I discovered much material for future use, especially about colors to wear and not to wear."

B.C.: "Yes, I did--especially in the use of the different color harmonies."

G.F.: "Yes, The fact that certain accessories should be worn with certain outfits is one to remember."

S.F.: "I learned a lot about the colors which flatter me. I notice, now, the combinations which other people wear."

M.H.: "Yes, a great many facts were of use to me."

J.J.: "Yes, I did discover facts which would be useful in the future, especially in color schemes."

J.K.: "I discovered that I wear sports and dressy things together and shouldn't. I also learned a lot about line and color."

H.L.: "I learned not to wear too many accessories. Learning about lines which will make me look slimmer was also very helpful."

B.L.: "I discovered what clothes and accessories should be worn on certain occasions. The problems helped me realize, too, what colors and what type of clothes flatter me. I have learned that the fewer accessories you wear, the better dressed you look. I know which lines in clothes suit me best."

J.M.: "I learned that too many accessories and jewelry in over-abundance take away from a well-dressed appearance. Also, the colors and lines that look well together."

A.M.: "Yes, I found materials that would help me in my own problems. For example, the problem on clothes and their relation to personality gave me some brand new ideas."

M.P.: "In doing the sixth problem, I thought a color would be nice for me, but when I tried it I found it did not do anything for me. I also learned that a person who wears too many accessories is apt to look cheap."

V.R.: "I have found out colors that go together that I never thought would. I have learned that some colors become me and others don't."

P.W.: "I think that learning which lines and colors fit one's own personal needs will always be of good use."

V.W.: "Yes, I discovered that I could not wear certain things, because they would make me look shorter. Colors are very important, and I have found out the ones that look the best on me."

J.W.: "We did a drawing on accessories. I liked this because when you draw a person with a lot of different kinds of jewelry, it shows you how slack it looks and it serves as a reminder."

F.W.: "I learned very much that was helpful, especially about lines, colors and accessories."

C.W.: "Yes, I did discover things for my own problems. I discovered that some colors are not becoming and that others do a great deal for me. Too many colors, too many patterns, and too many accessories should be avoided. A change of accessories will pep up an old outfit."

5. Is there a problem regarding the Art of Dressing Well which was not on the list, but remains to you a question or a need?

A.A.: "No, the questions I had in my mind when we started have all been answered."

E.A.: "No, I can't think of any."

E.C.: "No, there is none that I know of."

N.C.: "No, all of my problems were answered."

R.C.: "There isn't any, as far as I know."

A.C.: "I don't know of any problem regarding the Art of Dressing Well that was not on the list."

B.C.: "No, there isn't."

G.F.: "No, there's no question or need in my mind. The unit covered everything."

S.F.: "No, the problems answered my needs."

M.H.: "No, I can't think of any problem not on the list."

J.J.: "I can't think of a problem which remains a question to me that was not on the list."

J.K.: "No, all of the problems seemed to answer my

needs. However, I've become so interested in the problems involved in dressing well, that I'd like to study about window display for the big department stores."

H.L.: "I never cared much about figure drawing, but, now that I've learned so much about clothes designing, I'd like to be taught a bit more on how to make figures posing different ways so that I can use them to show off the outfits to best advantage."

B.L.: "The unit covered my problems pretty well, except that I would like to know even more about becoming hats and hair styles for different shaped faces."

J.M.: "All of the problems suited my needs."

A.M.: "No, I have no questions in mind."

M.P.: "No, I think we covered everything."

V.R.: "No, none that I can think of."

P.W.: "All of my problems were discussed."

V.W.: "No, because I think that the problems covered just about everything."

J.W.: "No, all of my problems were on the list."

F.W.: "No."

C.W.: "I think you taught me everything that I wanted to know about dressing well and dress designing. I learned much more by doing these problems than I ever learned before."

6. Was the discovery of your own mistakes in dressing, and the suggestions for their improvement, of interest or annoyance to you?

A.A.: "A comment is very important if it can be helpful and I feel that if someone can tell me something I didn't know, no matter if it is a compliment or not, I'm always glad to be told about it."

E.A.: "The discovery of my mistakes was not annoying, but was very helpful."

E.C.: "It bothered me to know that I made mistakes, but I am glad that you called my attention to them so that next time I won't make the same mistakes."

N.C.: "At first I was annoyed, but then I realized that the criticism was good for me."

R.C.: "It was of interest to me to discover the right way to dress. I didn't realize how often we make mistakes in dressing."

A.C.: "The discovery of my mistakes in dressing, and the suggestions for their improvement were of interest to me."

B.C.: "I was very interested. I especially liked learning which colors were best for me."

G.F.: "It was of interest. We should be only too interested in something that benefits us."

S.F.: "The discovery was of interest to me."

M.H.: "The discovery helped me to correct myself so that I could become a better person."

J.J.: "The discovery of my own mistakes in dressing was of interest to me because I know now what I do wrong in the way I dress."

J.K.: "No, I didn't mind, because I like to find my mistakes and correct them."

H.L.: "I'd rather be told so that I can correct myself."

B.L.: "No, it doesn't bother me. I would like to have any suggestions so that I can improve myself. I will never learn what to wear if someone doesn't tell or teach me."

J.M.: "I liked being told what looks best on me."

A.M.: "It doesn't annoy me to be told what is wrong and what is good for me."

M.P.: "No, I don't mind."

V.R.: "I like to be told my faults and to discover them so I can correct myself. I think we learn through our mistakes."

P.W.: "I think it was of great interest. It's surprising how you can help others in the family to dress in the right clothes, also."

V.W.: "It was of big interest to me because I have always wanted to be well-dressed."

J.W.: "I was very interested in the whole unit--criticisms and all."

F.W.: "The discovery seemed very necessary for my personal improvement, so, of course, I wasn't annoyed."

C.W.: "No, it doesn't bother me because I feel that you know far more than I do about dressing well. I am grateful for suggestions."

7. Did you have sufficient time to do all the work you would have liked to have done in connection with this unit? If not, how many more periods would have been necessary?

A.A.: "The time was sufficient if it was used wisely. However, I was one who didn't use it correctly and I suffered the consequences through my own fault."

E.A.: "I didn't have as much time as I would have liked to have had. I'd like about six more periods."

E.C.: "I had enough time."

N.C.: "Yes, I had sufficient time."

R.C.: "I would have liked a little more time to do a few more of the problems. I'd estimate about six more periods."

A.C.: "I did not find sufficient time to do all the work I would have liked to have done. I could have used about five more periods."

B.C.: "Yes, I had sufficient time."

G.F.: "I would like to have enough time to finish the problems--about eight more periods."

S.F.: "No, I wanted more time. Perhaps four more periods would be enough."

M.H.: "I think we had enough time."

J.J.: "I do not think I had enough time to do all the work I would like to do. I think that four more periods would have been necessary."

J.K.: "No, I would like to go on for quite a while with these projects, because I like this sort of work."

H.L.: "I would rather have more time. I don't know just how much."

B.L.: "No, I didn't have enough time as I work rather slowly. I'd like five more periods."

J.M.: "Yes, I did have sufficient time."

A.M.: "I had sufficient time to do the problems I wanted to do."

M.P.: "I could use a little more time--two more periods."

V.R.: "I had enough time."

P.W.: "I would have liked at least one more period, but two would be even better."

V.W.: "No, I do not believe that there was sufficient time, because getting your paints ready takes quite a bit of time from each period. I think that we should have had about eight more periods."

J.W.: "I would like to have done all of the problems, but that would have taken about eight more periods."

F.W.: "We had enough time to do those we liked most."

C.W.: "Yes, I had sufficient time."

PHOTOGRAPHS OF PUPILS' WORK

UNIT: THE ART OF DRESSING WELL

"A Successful Outfit"

Virginia Rogers

"Costume with Blue as the Dominant Color"

Priscilla Webster

"Outfit for a Tall, Thin Girl"

Clara Wysocki

"Costumes Suited to Personality"

Jeanne Jones

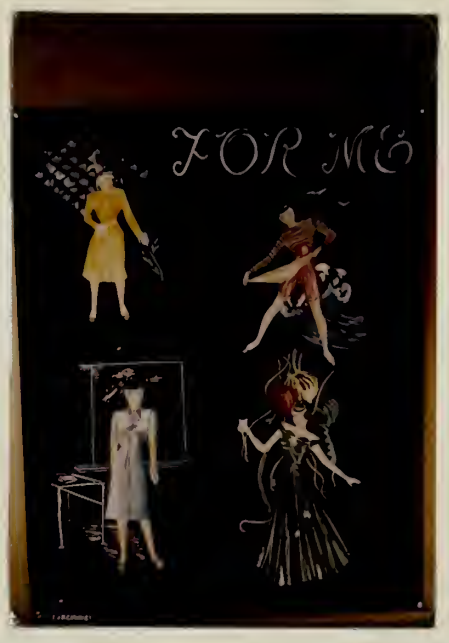
Monochromatic Harmony

Complementary Harmony

Triadic Harmony

"Color Harmonies
Suited to My Coloring"

Susan Fisher



"For Me"

Eleanor Archung

"Costumes to
Suit My Figure"

Evelyn Foss

"Four for Me"

Margaret Popelka

"Odd Girl Out"

Beatrice Curran

"A Little Bit of Everything
But, Oh Dear!"

Virginia Webster

"Easter Suit
and Accessories"

Susan Fisher

Four Outfits for the Manikin Doll

Designed by Grace Fillion
and Executed with the
Assistance of Ethelyn Caldwell

Note: Photography of Illustrations and Manikin Doll by
Miss Marguerite Tongberg of Swampscott, Massachusetts.

CONCLUSIONS

UNIT: THE ART OF DRESSING WELL

The girls had learned the basic principles of design, line, and color, and were looking forward to a chance to apply the knowledge to the subject of clothes for themselves, a topic of great interest to almost every girl, especially those of high school age. They had been asked to wear to class a dress--either one that was liked or one that was disliked--which they wished to have criticized. This request and the presence of the opaque projector at the first meeting of the class engendered a spirit of anticipation which assured the introduction of the unit the undivided attention of the girls.

Any fears that criticism of the girl's dresses might result in hard feelings were soon proved unnecessary. On the contrary, as the answers to the sixth question on the inquiry form showed, only one girl felt any annoyance and she soon came to realize that the criticism was helpful for her. Also, as the girls did not have to reveal whether or not they liked the dress, themselves, they were not embarrassed by adverse criticism. The "trying on" of colors fascinated the girls as most hadn't realized how much effect clothing colors really have on the appearance of the complexion and eyes. The projection of the outfits (cut from magazines) which the pupils had selected as most appropriate

for school wear, found them discussing the validity of the choices with a great deal of enthusiasm, and applying the facts garnered from the previous discussions.

The demonstrations and discussions covered two periods, but the time was well invested. At the beginning of the third period the mimeographed study-and-activity guides were given to the class. A discussion of the application of previously learned facts to the new unit and the use of the unit assignment sheets, study-and-activity guides, and other related materials, closed the introductory phase of the unit.

The choice of problems was widely varied, number nine being the most favored. Twenty-six per cent of the class gave this answer in reply to the inquiry form question concerning preference for any particular part of the work. Seventeen per cent of the class liked all of the work equally well. The problem which was disliked most was number six according to 35 per cent of the girls, but 13 per cent recorded it as their favorite. Fifty-six per cent of the class disliked no part of the assignment.

From the list of optional related activities, three girls chose the first one and made very fine scrapbooks; one girl gave the illustrated talk to her Spanish class; six girls designed modern outfits for themselves inspired by historic costumes; four selected the seventh problem and designed sports outfits inspired by foreign costume (the

gym teacher called them very functional in design); six girls did problem eight (one girl designed all three of the costumes although only one was required); two girls worked together in designing and constructing clothes for the manikin doll, with excellent results (see the Kodachromes, p. 91); and two pupils conspired in the execution of a series of sketches which showed the difference between structural and decorative design, and received many favorable comments when placed on exhibit. One girl made twelve slides on historic costume, but, because of extreme self-consciousness, could not be prevailed upon to give the talk for her history class. This form of "stage fright" is common at the high school level, and discussion at the close of the unit revealed that it had bearing upon the fact that problems number two, four, eleven, and twelve were not tried by any member of the group.

In general, the girls selected the problems which were nearest to their own interests and needs. One physically handicapped girl worked out her designs for herself with the aim of distracting attention from her lameness. It was interesting to see her applying the knowledge which she acquired to her daily use with excellent results.

Eighty-two per cent of the girls wrote that they enjoyed the unit method of working because it was different in that it gave them a wide choice of problems within their ability

and allowed them to design for themselves. Four of the twenty-three girls were somewhat confused by the newness of approach and so great a multiplicity of choice. It is interesting to note, though, that all felt that they had learned much of carry-over value for use now and in the future. They could think of no problem regarding the art of dressing well which was not on the list and felt that their needs had been covered, with the exception of one girl who said that she would like to learn more about hats and hair styles for different shaped faces. Another pupil decided that she would like to apply her new knowledge to the study of window display for the big department stores. A girl who had not enjoyed figure drawing, began to realize that if she could learn some more about the subject, it would help her to "show off the outfits to best advantage."

Fourteen of the twenty-three girls, or over 60 per cent, felt that they would like more time. The average additional time desired was about five weeks. As one girl said, mixing paints to use "takes quite a bit of time from each period," a fact which should justify a more lengthy time allotment where units of this creative type are concerned.

The results of learning were apparent in the improvement in the girls' appearances. Flowered blouses no longer appeared in company with plaid skirts, "party" dresses disappeared, colors of outfits harmonized, and accessories were

fewer and in better taste. Best of all, the girls were pleased with the improvement, themselves, and several members of the faculty spoke of the unit as having given confidence to some of the girls who had been too retiring.

SUMMARY

The results of the presentation of the two units should serve to strengthen the contention that art is not just a subject "for those who can draw," for here is verification that, if properly planned, the art program can encompass the interests, needs, and abilities of all so that every child may know the true joys of creative expression. Pupils who did only fair or poor work when given a single problem, or a choice of only a very few problems, displayed surprising abilities when given such a wide choice, through the unit assignments, that they were able to find niches into which their limited talents would enable them to fit, and, thus, a sense of satisfaction in accomplishment.

The practical nature of the topics can be partially credited for their ready acceptance and success, for they gave promise of more than a chance to draw for the sake of making pictures. Learning in each instance had carry-over value for use now and in the future. The art program of today, if it is to serve a useful purpose, must present topics of practical worth in relation to home, community, and vocational needs. With this thought in mind, the writer offers the following ten topics for consideration by the reader who may be interested in the development of a series of units keyed to the purpose of proving that art is for all:

Architecture, Old and New

Art in Industrial Design

The Arts of Packaging and Display

Color for Everyday Use

Community Planning

Design and Textiles

Interior Decoration

Landscape Gardening

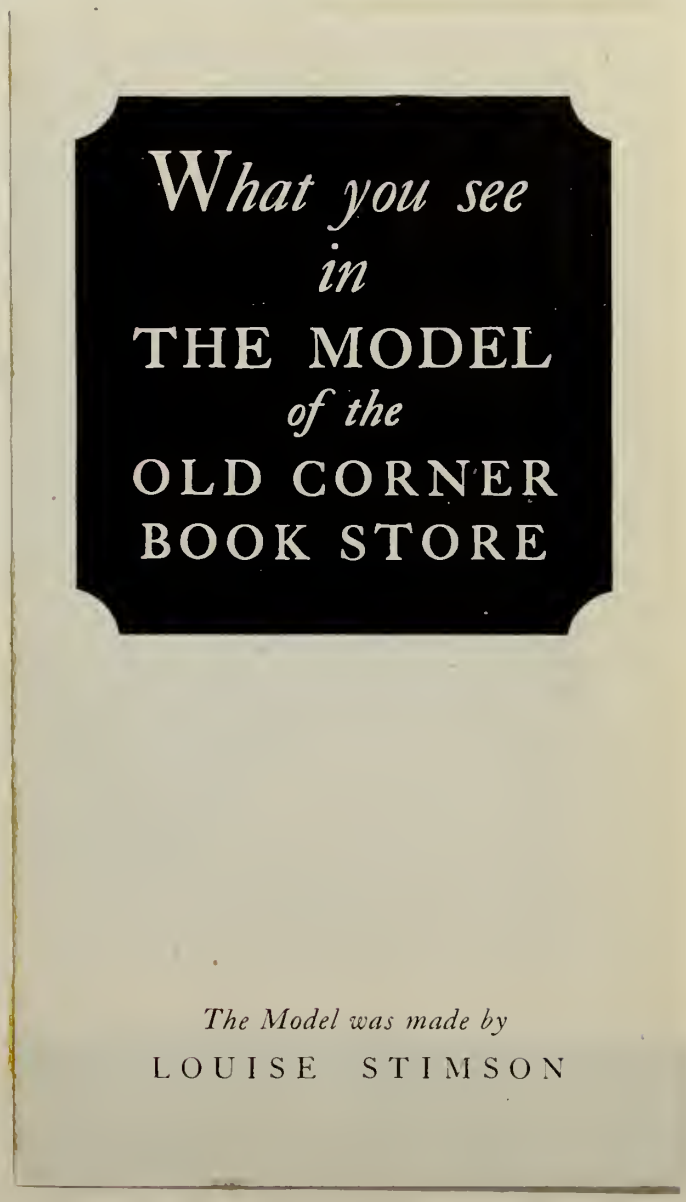
Planning a Home

The Ceramic Arts

APPENDIX

APPENDIX A

The story of the model of the Old Corner Bookstore, mentioned in Item No. 3 in the delimitation of the unit on Model Building, and typical of illustrative material displayed on the classroom bulletin board.



THE OLD CORNER BOOK STORE was started in 1828 by Richard Carter and Charles Hendee, in an old brick building erected in 1711 . . . and still standing . . . at the corner of Washington and School Streets. Carter and Hendee were publishers as well as booksellers, having seven printing presses operated with power supplied by a team of horses.

In 1833, William D. Ticknor became proprietor. He was an able publisher as well as a bookseller, and under his direction the "Corner Book Store" became the headquarters of the literary geniuses of New England's golden era of letters. Thackeray and Dickens were entertained there by Ticknor and James T. Fields, who became a partner in 1845.

Ticknor, against his partner's advice, purchased a struggling little magazine called the "Atlantic," became its editor and printed it at the Old Corner. Under the brilliant leadership of Ticknor and Fields, the "Atlantic" soon became America's leading literary magazine. Its first contributor was Oliver Wendell Holmes.

Today's "Atlantic" could scarcely be printed in the lofts above the Old Corner Book Store. With over one hundred thousand subscribers, an all-time "high," scattered through every state and most foreign countries, the "Atlantic" has become a national magazine in scope of circulation and breadth of editorial interest. But the early association with books marks the "Atlantic" as a peculiarly literary magazine. During recent months such widely acclaimed authors as Catherine Drinker Bowen, James Norman Hall, Thomas Mann, Christopher Morley, H. M. Tomlinson, Mazo De La Roche, Max Beerbohm, Archibald MacLeish, James Hilton, and many others have appeared in the pages of the "Atlantic," while the volume of publishers' announcements appearing in its pages continues to mark the "Atlantic" as "America's First Literary Audience."

The fame of the Corner Book Store spread all over the English-speaking world. In a contemporary article in "Harper's," the writer said: "The Old Corner is so popular a resort that all Boston, with a little exaggeration, may be said to pass through it in a day."

After Ticknor's death in 1864, the store passed to A. Williams & Co., who later sold it to Cupples and Upham. Still the store continued to be the haunt of Boston's literati. In 1902, the company was incorporated as the Old Corner Book Store under its present ownership.

The Old Corner is now a modern bookstore, at 50 Bromfield Street, but the old tradition and literary flavor still persist. Even a casual visitor may rub elbows before its counters with Ben Ames Williams, Kenneth Roberts, John Marquand, Gladys Hasty Carroll, Dr. E. A. Hooten, Robert Frost, Walter Edmunds, and others who have succeeded to the mantle. As in the old days, through its doors "all Boston may be said to pass in a day."

THE MODEL OF THE OLD CORNER BOOK STORE *about* 1860

At the School Street door we find Mr. William D. Ticknor, hat in hand, whose cherished ambition was that his "imprint upon a title-page should be the guarantee of a good book."

Entering his chaise is Dr. Oliver Wendell Holmes . . . fifty-one . . . Professor of Anatomy and Physiology in the Harvard Medical School.

Through the window at the extreme left is seen James T. Fields, junior partner and editor of the "Atlantic," at his desk in his green-curtained corner.

At the right, crossing Washington Street, are John Greenleaf Whittier and Lucy Larcom. Whittier is fifty-three, "a tall, spare figure in black of Quaker cut—black hair and vivid black eyes." Already known as a writer of prose, it was "Snowbound," written in 1864, that made him famous as a poet. He is carrying a cane made of wood from his office in Pennsylvania Hall, burned by a pro-slavery mob in 1838.

"Sweet-faced Lucy Larcom" is at this time thirty-six. In her book, "A New England Girlhood," Miss Larcom wrote, "So far as successful publication goes, perhaps the first I considered so, came when a poem of mine was accepted by the Atlantic Monthly."

At a window on Washington Street, looking at the Oxford Bibles are Harriet Beecher Stowe and her son, Charlie. Mrs. Stowe, at forty-nine, is world-famous through her book, "Uncle Tom's Cabin." To her President Lincoln once said, "So this is the little woman who wrote the book that made this big war!"

Inside the Old Corner, at the right, stands Henry Wadsworth Longfellow, a constant visitor, talking to the critic, Edwin P. Whipple.

At the counter inside the door is Ralph Waldo Emerson, talking with an ardent admirer, Louisa Alcott.

In the first window by the door on School Street are books of recent publication—Hawthorne's "Marble Fawn," "Blithedale Romance" and "Mosses from an Old Manse." Above them are the famous "Blue and Gold" books of the poets, while below is a new edition of Dickens, and Longfellow's "Courtship of Myles Standish," Leigh Hunt's poems, etc.

The second School Street window displays those "elegant trifles" for ladies, so indispensable in the Sixties—Floral albums—tintype albums, calendars and fat little diaries.

On Washington Street, in the corner window is a set of Washington Irving's "Life of George Washington," published that year . . . some music books, Abbott's Histories and a Godey's Lady's Book, while the end window is filled with Oxford Bibles, hymnals, tracts, etc. Throughout the store are announcements of lectures, and readings.

As space in the old building was limited, the completed copies of the "Atlantic" were piled along School Street, as shown in the model.

THE MODEL OF THE OLD CORNER BOOK STORE *about* 1860

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